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BULLETIN OF THE ART INSTITUTE OF CHICAGO

ridor below. They were for the most part decorative compositions, etched in outline with flat aquatint patterns printed in color. The subjects were quaint and



MRS. SAMUEL M. NICKERSON
BY RAIMUNDO DE MADRAZO

formal, and frequently a single set of plates yielded proofs in more than one scheme of color.

A week after the foregoing, the exhibition of the Chicago Architectural Club was thrown open. This included plans, elevations and models for buildings, photographs of structures characteristic of recent work of the architects, and many decorative designs carried out in various materials for purposes of architectural ornament.

The twenty-fourth annual exhibition of American water-colors and pastels, including the "Rotary Exhibition" of the American Water Color Society, occupied the galleries from May 7 to June 5.

The local representation was large, and the Rotary Exhibition more important and of higher quality than usual. The exhibition as a whole was of interest in that it contained many works of an unusual and experimental character, pictures showing fresh treatments of material and odd combinations of media; though successful pictures in pure aquarelle were, as always, comparatively rare.

At the same time with the water-colors, was shown a gallery of artistic photographs, constituting the Salon of the American Federation of Photographic Societies, under the auspices of the Chicago Camera Club.

MRS. SAMUEL M. NICKERSON

BY the death of Mrs. Nickerson in New York, March 15, the Art Institute lost one of its best friends. The portrait here reproduced was painted by Madrazo in 1901. The Nickerson Collection in the Art Institute, made up of jades, lacquers, porcelains, bronzes and other oriental art objects, and of modern paintings, occupying galleries 41, 42 and 44, was the gradual accumulation of Mr. and Mrs. Nickerson through years of travel and discriminating selection. It was formerly installed in their Chicago home, but when they moved to New York, in 1900, they dedicated the collection to public use in Chicago by presenting it to the Art Institute. Although the gift was unconditioned, Mrs. Nickerson's interest did not cease, and she has from time to time re-visited Chicago and personally supervised the cleaning and rearrangement of the collection. Her presence was always most welcome.